



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. IX, No. 19. Entered as second class mail matter, N. Y. P. O. under Act of March 3, 1879.

NEW YORK, FEBRUARY 18, 1911.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Important paintings and art objects.
Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.
Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.
Canessa Gallery, 479 Fifth Avenue—Antique works of art.
C. J. Charles, 251 Fifth Avenue—Works of art.
Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.
Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.
Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.
Duveen Brothers, 302 Fifth Avenue—Works of art.
Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.
V. G. Fischer Gallery, 467 Fifth Ave.—Selected old and modern masters.
The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.
Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.
J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.
Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.
Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.
Kleinberger Galleries, 12 West 40th St.—Old Masters.
Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.
Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.
Edward Milch, 939 Madison Avenue—American paintings, etchings and engravings.
Montross Gallery, 550 Fifth Avenue—Selected American paintings.
Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.
Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.
Seligmann & Co., 7 West 36th Street—Genuine Works of Art.
Tabbagh Freres, 396 Fifth Avenue—Art Musulman.
Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.
H. Van Slochem, 477 Fifth Avenue—Old Masters.
Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.
Boston.
Vose Galleries. — Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt. — High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich. — High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfurt.—High-class antiquities.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

Sackville Gallery—Selected Pictures by Old Masters.

Shepherd Bros.—Pictures by the early British masters.

Victoria Gallery.—Old masters.

Arthur Tooth & Sons—Carefully selected paintings by Dutch and Barbizon artists.

Martin Van Straaten & Co.—Tapestry, stained glass, china, furniture, etc.

Paris.

Etienne Bourgey—Greek and Roman coins.

Canessa Galleries—Antique works of art.

SALON FOR AMERICANS.

The first salon of American artists in Paris was opened by the American ambassador, Mr. Bacon and M. Dujardin-Beaumetz, under secretary of fine arts, Feb. 16. One hundred and fifty works are exhibited by twenty-six painters, sculptors, and engravers, the selections having been made by the directing committee from the best work of the past year.

It is planned to make the salon an annual affair with the idea of giving American art a distinctive place in France.

SOROLLAS ARE "TEA-ED."

Miss Jane Petersen gave a tea at Delmonico's on a recent afternoon in honor of Sorolla y Bastida, the Spanish painter, whose pupil she is. Among the guests who greeted Miss Petersen and the guests of honor, Senor and Senora Sorolla y Bastida, were Dr. and Mrs. Percival Lowell, Col. and Mrs. James D. Curtis, Mr. and Mrs. Hopkinson Smith, Miss Louise Leonard, Miss Adelaide Johnson, and Mr. and Mrs. Henry B. Snell and Messrs. J. R. Anderson, C. Griffith Young, William Winans Freeman, Charles Warren Eaton, Dana Pond, Robert Lozier and F. Joseph Vernon. The floral decorations came from the greenhouses of Mr. Emerson McMillin.

FOR NEW ACADEMY.

A meeting called by the Academy of Design was held Thursday afternoon in the Fine Arts building, 215 West 57 St., which was attended by representatives of all the art organizations in this city. John W. Alexander presided, and explained that the object of the meeting was to secure a building which would be suitable not only for the Academy, but also for all other art societies. No definite action was taken.

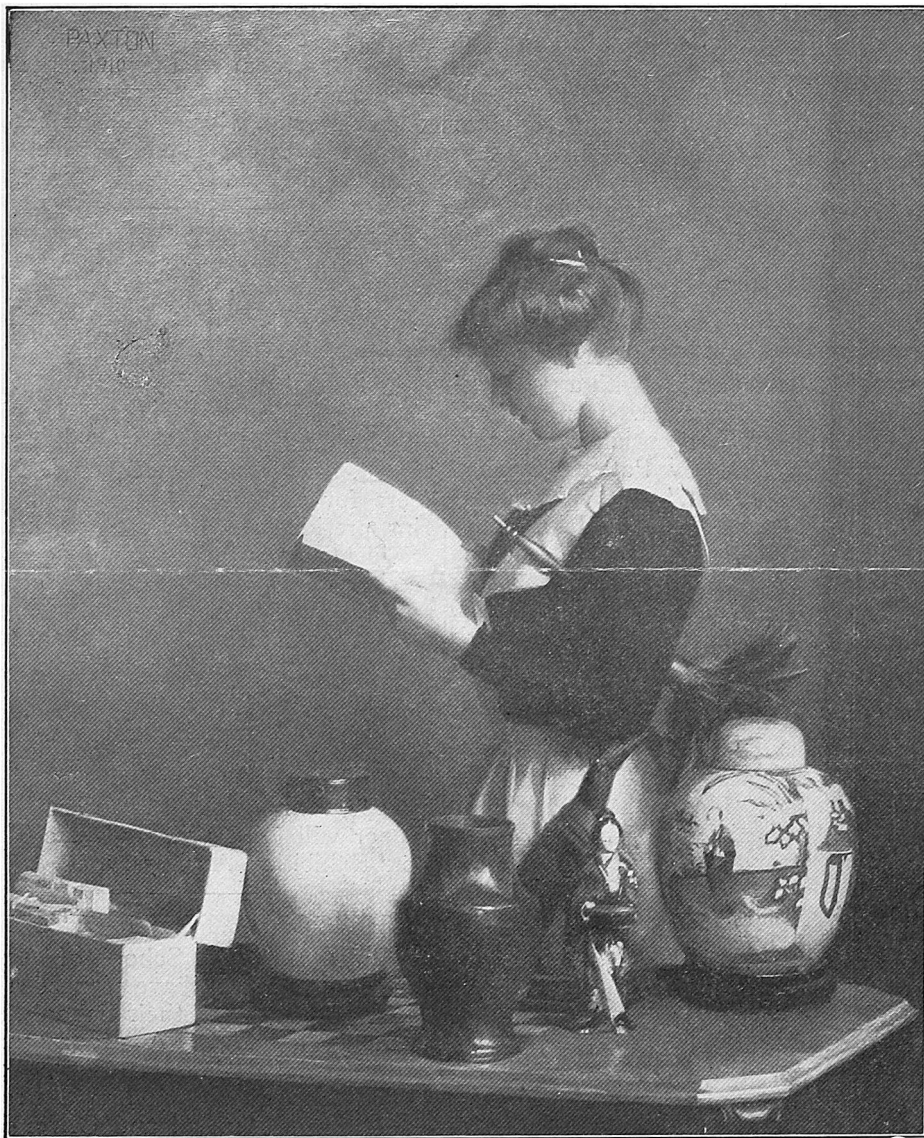
CARNEGIE INSTITUTE'S WEST.

Mr. John W. Beatty, director of fine arts, Carnegie Institute, announces the purchase of a painting by Benjamin West entitled "Venus Lamenting the Death of Adonis." This picture was bought by the fine arts committee of the Institute for the permanent collection from Messrs. R. C. and N. M. Vose of Boston. It was exhibited by West at the Royal Academy in 1769, and there purchased by the Earl of Halifax. It has remained in the possession of a branch of the family until quite recently. The picture was described in the *American Art News* when recently shown at Vose's gallery. It has been hung in Gallery E of the Carnegie Institute.

GIFT TO BUFFALO ACADEMY.

A large canvas depicting "The Death of the Bullfighter," by Jose Villegas, Director of the Prado Museum, Madrid, has been presented to the Buffalo Academy by Mr. William A. Rogers. It represents the interior of a chapel which is connected with the bull ring and the coloring is vivid. The picture was secured by Mr. Rogers during a recent trip to Europe.

"Les Anciens," students at the Paris atelier of Julian, prior to 1897, will have their annual dinner at the Brevoort Hotel, March 13.



THE HOUSE MAID,
By William M. Paxton.

In Penna. Academy Exhibition.

London.

P. & D. Colnaghi & Co.—Paintings, drawings and engravings by old masters.

Dowdeswell & Dowdeswells, Ltd.—Fine old masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Netherlands Gallery—Old masters.

Obach & Co.—Pictures, prints and etchings.

Wm. B. Paterson—Pictures and early Japanese color prints and pottery.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Compagnie Chinoise Tonying—Chinese antique works of art.

Hamburger Fres.—Works of Art.

Kelekian Galleries—Potteries, rugs, embroideries, antique jewelry, etc.

Kleinberger Galleries—Old Masters.

Knoedler Galleries—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres—Art Oriental.

Reiza Kahn Monif—Persian antiques.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries—Ancient works of art.

PENNA. ACADEMY EXHIBIT. (Second Notice.)

The general estimate of the 106th annual exhibition of the Pennsylvania Academy of Fine Arts, in last week's first, hasty review of said exhibition in this journal, namely, that it is one dominated by the works of the "Realists" or "Independents," is confirmed on further study of the display. So few in number are the canvases by the Tonalists that they are hard to find, and several are hung in rather out of the way places in the Corridor and Transepts. This may not have been intentional, but emphasizes the justice of our first estimate of the display. Of the many American painters who paint, as a rule, in a low key and soft tones and colors, there are represented only E. A. Bell, W. Gedney Bunce, John F. Carlsen, Charlotte Coman, Bruce Crane, Edward Dufner, Charles Warren Eaton, Daniel Garber, John C. Johansen, Ernest Lawson, Hermann Dudley Murphy, J. Francis Murphy, William Sartain, Henry B. Snell, E. C. Tarbell and J. Alden Weir. From the viewpoint of the "Tonalists" this is certainly a "little leaven," but there is little chance discernible from present indications as to the continuance of the conditions that surround and govern the Academy, of its "leavening the whole lump." This, of course, will not be "viewed with alarm" by the "Realists" and their followers, but it denotes a phase of art development in America which is both interesting and significant.

In Gallery A.

It is time to begin the review of the exhibition, and starting with Gallery A, one finds best represented there Lydia Field Emmet by her well known charming study of childhood, "Playmates," Paul Dougherty by a characteristic Cornwall coast scene, red rocks and rushing waters, strongly and truthfully painted; Albert L. Groll, a typical Arizona desert; Cecilia Beaux, a not over strong head of a girl; Henry Rittenberg, a clever interior; John W. Beatty, a landscape in soft grays; Eleanor R. Colburn, a dashing well drawn study of a girl in a sou'wester watching a storm; Edward W. Redfield, a typical strong clear aired "Centre Bridge" landscape; William R. Paxton, the best figure piece, Tarbell's "Interior," in the display after reproduced on the first page and which, in composition, feeling and detail, and especially in reflected light effect, comes very close to Tarbell; F. C. Frieseke, a lovely well drawn female nude, and a strong figure piece, "White Parasol," F. Usher De Voll, a good presentment of the Shepherds Bush Exposition Buildings; "The White City," clear aired and full of sun; H. D. Murphy, a delicious tonal blue study, "Music Boats," Wilton Lockwood, "Peonies," uncommonly well painted; Arthur B. Davies, a characteristic idyll, "Life Bringing Sea," with poetic feeling and an impossible lanky female figure; Albert Rosenthal, a clever three quarter length standing portrait of Mrs. Rosenthal, excellent in expression; Charlotte B. Coman, a typical blue tonal landscape; Henry Reuter Dahl, a dashing realistic marine, "Out of Gloucester," John F. Carlson, "Druid Oaks," a tonal study of trees, recalling Twachtman in soft color and sentiment, H. Gardiner Cushing, "Woman in Pink and White," bad in drawing, and M. H. Beckett, "Elmore," a simple and effective full length standing portrait of a sweet faced woman.

Gallery B Reviewed.

In Gallery B the works which most compel attention are Frances Thomason's "Chiffons," with clever painting of stuffs, Adelaide Cole Chase's naturally posed simply and strongly painted full length seated portrait of a young woman,

Elizabeth Nourse's "Lilac Silk," the texture admirably done, Walter Farndon's "Hillside," suggestive of Garber, tender and soft in tone; H. G. Dearth's Bunce-like "Sunset—Etaples," W. D. Hamilton's solid and richly painted portrait, Henry R. Poore's strong rich and feeling coast scene, loaned by the St. Louis Museum, Carroll S. Tyson's stiff and monotonously colored portrait group "The Misses Myers," Gifford Beal's strong and dramatic "Palisades," Julian Story's portrait of Provost C. C. Harrison, with well modeled head and hunched up figure, a falling off for the artist; J. J. A. Dixon's "The Toilet," rich flesh color and fine quality throughout; Norwood Macgilvary's "Fairy and Fireflies," lovely in tone and color; Dewitt Parshall's sombre and dramatic "Caverns of the Deep," a strong work; Elizabeth Paxton's "Breakfast Tray," a clever still life; Ellen Emmet's "Portrait James Creswell," a typical work; Charles Rosen's realistic sunlit "Winter Grays," Gardner Symons' beautifully lit winter landscape, "Ice Floes," Irving R. Wiles' three quarter life seated, simply painted, truthful and convincing "Portrait of S. P.," Chauncey P. Ryder's typical "Messenger from the Hills," a good work; John C. Johansen's clever and dashing "Portrait Miss F. B.," Andrew T. Schwartz's deep toned, poetic "Fleeing Shadows," and Irving R. Wiles' beautifully handled, refined "Portrait Mrs. Sullivan," loaned by William M. Chase.

Works in Corridor.

Bruce Crane's typical tender "Autumnal Hills" hangs in the corridor—it should have had a better place—with a good example of Mrs. Coman, a strong winter piece by Jonas Lie, a curious and effective study in blues by Putnam Brinley, "August Moonlight," a shimmering dainty landscape by Robert Reid, "Midsummer Brook," shown at the Montross Galleries in New York in December, a good character study by Alice Ruggles, "The Jade Beads," a typical, virile, rich colored Norwegian landscape by William Ritschel, a clear aired fine landscape by Alexander Bower, "Top of Palisades," a strong rich colored "New England Coast" by Edward Potthast, George Bogert's alluring "Moonlight and Surf," shown at Washington, W. H. Clapp's luminous strongly composed "Lumber Boats," a Twachtman "Winter Landscape" by Ernest D. Roth, Wilton Lockwood's good "Portrait Dr. J. W. Elliott," nice in tone, Lawton Parker's good nude, Joseph T. Pearson, Jr.'s excellent well drawn and composed sporting picture, a man with dogs, "Pheasant Hunters," and F. J. Waugh's typical fine marine, "The Roaring Main."

The pictures in Galleries F, G, H, I, K, the North Corridor and Transept, and the sculptures in the Rotunda must be left until next week for notice.

James B. Townsend.

WORCESTER (MASS.)

In the east gallery of the Museum there is now a collection of Eastern and Renaissance textiles and bronzes for the most part from the Kelekian Galleries of New York. Among the embroideries is a yellow scarf with silver threads, dating back to the Medici family, and a Gothic cope with gold embroidery. The bronzes are of animals and human figures. Bessie Potter Vonnoh shows the "Dancing Girls," and Chester Beach, an athletic Bacchus with a little faun on his shoulder. Other sculptors who show interesting work, are J. Scott Hartley, Abastenia St. Leger Eberle and Edward Willard Deming.

SUCCESSFUL CLUB DISPLAY.

The first exhibition arranged by the new art committee of the Union League Club, composed of Harry W. Watrous, chairman, Robt. W. Van Boskerck, secretary; Ed. C. Anderson, Harold C. Bullard, Wm. D. Harper, Morton C. Nichols and A. E. M. Purdy, closed on Wednesday, but the committee is still receiving deserved congratulations and compliments on its rarely good quality and consequent success. The examples shown were of Wm. Sartain, R. M. Blakelock, George H. Bogert, W. Gedney Bunce, Emil Carlsen, Colin Campbell Cooper, Elliott Daingerfield, Frank De Haven, Louis Paul Dessar, William Keith, Edward H. Potthast, Henry W. Ranger, Gardner Symons, F. Ballard Williams and Cullen Yates, and each and every canvas was most carefully chosen to typically represent the painter. Especially strong and fine were the examples of Bogert, Carlsen, Cooper, de Haven, Dessar, Keith, Potthast, Symons, Ballard Williams and Cullen Yates, notably the large, clear and splendid autumn landscape by Mr. Yates. It was the happiest of inspirations indeed which brought from its comparative obscurity in a downstairs room of the club, the early large and luminous "Saranac Lake," of Homer Martin, which formed a beautiful contrast at the opposite end of the gallery to the high keyed Yates landscape.

SALMAGUNDI CLUB NEWS.

The annual exhibition of oils at the Salmagundi Club will open to the public on Feb. 25, following a dinner and "stag" on the evening of Feb. 24. The annual meeting and election will take place on March 3. The regular ticket, to which as yet no opposition has appeared, has the following names for officers for ensuing year: Carleton Wiggins, president; F. Ballard Williams, vice president; Samuel T. Shaw, second vice president; H. Giles, corresponding secretary, in place of F. W. Hutchinson, who is convalescing from typhoid fever; Leigh Hunt, recording secretary; Paul E. Albertino, to succeed George Smith, treasurer. Works by the late George McCord will be shown in the Club Gallery, March 18-25, and by Charles P. Gruppe, March 27-April 2. The Library Dinner will fall April 3 and the Thumb Box Exhibition April 7-17.

SCHOOL APPLIED DESIGN.

Students of the School of Applied Design for Women have planned a concert, to be given at their School Building on Feb. 25th. A programme of songs by Miss Cary Bense and piano and violin recitals by David Proctor, Walter I. Mosenthal and Oliver Hoyt Anderson has been arranged.

The last of a series of illustrated lectures on the "Decorative Spirit of Italian Renaissance Architecture and Its American Manifestation" will be given by Paul Chalfin on Feb. 23d.

Mr. George Kriehn recently gave an illustrated talk on Velasquez. On Feb. 24 Mr. Ernest Knaufft will give a talk on "The Metropolitan Museum." This will be followed on March 3 by a lecture by Charles Jelstrup on "The Manifestation of Wall Paper at Home and Abroad."

Some \$1,000 has recently been donated to the school for a scholarship in perpetuity by the Marquise de Sers of Paris, formerly Miss Nivin, also the same amount by Mrs. William Woodward, in memory of her daughter.

The exhibition of bookbindings, book plates and monograms by Sara B. Hill of N. Y., and Rachel McMasters of Pittsburgh, recently shown at the school, will open at the Wunderley Galleries in that city on Monday.

SALMAGUNDI AUCTION.

The annual auction of oils by members of the Salmagundi Club was held in the club gallery on the last three evenings of last week, and as usual was largely attended by members and guests, and much enjoyed. The totals for the three evenings, respectively, were \$1,877, \$2,308 and \$2,573, making a grand total of \$6,758, while three or four frames, used to show the pictures in, brought an average of about \$25 each.

While the average of quality of this year's offerings was not up to that of last year, the result, even with Messrs. Shaw and Evans and other wealthy buyers not bidding as much as usual, was little short of that of last year. Messrs. Henry B. Snell, A. T. Van Laer and W. Carrington were the three auctioneers, and worked hard.

The lowest figure of the sale was \$5, and the highest \$275 the last obtained by Gardner Symons' "Evening Light," on the first evening. The pictures which brought \$75 and over were Guy Wiggins' "Morning, Noank, Conn.," \$76; W. C. Fittler's "Sundown," \$81; F. Luis Mora's "Spanish Shawl," \$90; Lewis Cohen's "Tower of the Princesses," \$90; Chas. Warren Eaton's "Sunset," \$85; Gardner Symons' "Evening Light," \$275; James G. Tyler's "Pilot," \$100; Carleton Wiggins' "Holstein Bull," \$165; Reynolds Beal's "N. Y. Harbor," \$115; J. Campbell Phillips' "January Thaw," \$85; Warren Davis' "Friendship," \$129; Arthur E. Powell's "Winter, Westchester," \$91; Walter Douglas' "New Rooster," \$76; E. A. Bell's "Young Girl," \$77; Bruce Crane's "Winter," \$125; John Ward Dunsmore's "Jester," \$111; W. Merritt Post's "Evening," \$88; John F. Carlsen's "Snowy Fields," \$90; C. P. Gruppe's "Road through Dunes," \$150; H. L. Hildebrandt's "Cow Girl," \$99; Paul Cornoyer's "Afternoon, N. Y.," \$81; Harry Townsend's "Dorcas," \$200; F. J. Waugh's "Cape Ann Coast," \$150, and W. Granville Smith's "Trout Stream," \$106.

The general range of prices was from \$20 to \$50. Some good things went at bargain prices and others not so good for more than they were worth. The presence of friends and absence or presence of a few dealers, the timely quip of the auctioneers or the temporary state of mind of bidders, determined, as in all sales of the kind, the values, more than merit, as a rule.

BOOK REVIEW.

The unique exhibition of XVIII century French art, held at the Royal Academy of Arts, Berlin, last year, will, through the Berlin Photographic Company in its publication of the official catalogue, be recalled to the art world. The work will contain about ninety photogravure plates measuring about ten by eight inches, and made directly from the original paintings.

As most of the masterpieces of French art in the 18th century, which attracted the attention of all connoisseurs visiting the exhibition, were loaned by private owners, from their castles and from the Kaiser's own collection, to which the public rarely if ever have access, these catalogues with their beautiful reproductions will be of rare interest and value.

The plates are exquisite in quality, and the work throughout executed with the utmost care. The binding is of antique French leather, with vignettes and ornaments of the letterpress, all in keeping with the style of the 18th century.

The reproductions present all that is charming and refined in French painting. They include, among others, famous examples by Boucher, Chardin, David, Drouais, Duplessis, Fragonard, Greuze, Labelle-Guiard, Largillière, Lancret, Lebrun, Nattier, etc.

One hundred copies in Roman figures, from I to C, printed throughout on hand-made Japanese paper, will be sold to subscribers for \$140 each and 350 copies on hand-made Van Gelden paper, the plates on toned etching paper, bound in half parchment, will be sold for \$70 each, net.

Subscriptions will be received by the Berlin Photographic Company, No. 305 Madison Ave.

Exhibition Calendar for Artists

CARNEGIE INSTITUTE, Pittsburg, Pa.

Fifteenth annual international exhibition of oils.

Entry blanks from Europe before.....Feb. 28

Entry blanks from America before.....Mar. 13

Collections in Europe.

London by Dicksee & Co., 7 Duke St.....Feb. 15-18

Paris by Paul Navez, 76 Rue Blanche.....Feb. 15-18

Collections in America.

New York by Budworth, 424 West 52 St.....Mar. 15-18

Philadelphia by C. F. Haseltine, 1522 Chestnut St.....Mar. 15-18

Boston by Stedman & Wilder, Trinity Pl.....Mar. 15-18

Chicago by W. Scott Thurber, 203 Michigan Blvd.....Mar. 15-18

Jury meets in Pittsburgh.....Apr. 6

Press View.....Apr. 26

Opening of exhibition.....Apr. 27

Closing of exhibition.....June 30

ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Opening of exposition.....Mar. 27

Closing of exposition.....Nov. 1

NATIONAL ACADEMY OF DESIGN, 215 West 57 St.

86th annual exhibition.

Exhibits received.....Feb. 22, 23

Varnishing Day.....Mar. 10

Opening of exhibition.....Mar. 11

Closing of exhibition.....Apr. 16

IN AND OUT THE STUDIOS.

Robert Vonnoh arrived on La Provence last week and is in Philadelphia, where he will execute several commissions before returning to Paris.

H. O. Tanner recently arrived from Paris and will hold exhibitions of fine late works throughout the country.

A memorial exhibition of the paintings of the late Frank Fowler will open at the Century Club to-morrow, Feb. 19, to remain until March 2.

The recent purchase by Mr. William T. Evans of two canvases by William R. Derrick for the National Gallery at Washington is the first public recognition of the unusual talent of this artist. Although known and appreciated for some years by artists, his oils were not generally known to art lovers until this year, and it was not until last season that any of these were shown. While achieving much success as a watercolorist, he painted quietly in oil constantly, reserving his right to show his work in this medium, until he felt satisfied of its merit. As a result artists and art lovers are asking, "Have you heard of Derrick? Have you seen his landscapes?" His work, individual in presentation, while expressing careful study and keen knowledge of his subject, is both poetic and realistic. His canvases have beauty of color, fine composition and rare tonal quality. His advance to the front ranks of leading American landscape painters is predicted. "Keep your eye on Derrick" the collectors are whispering.

At her MacDougal Alley studio, Sarah Catherine Sweeney recently held an exhibition of oil, pastel and miniature portraits; also of a number of sketches, principally landscapes.

Portraits were shown of the Right Rev. T. F. Gailor, Bishop of Tennessee. Mrs. Royal Whitman, Mr. Charles A. Post, Miss Edith Candler, Miss Beatrice Gallatin, Mrs. George Seymour and others. The exhibition was well attended.

Guy C. Wiggins' exhibition, which closed at the Katz Galleries last week, proved a decided success, four of the most important canvases having been sold for catalogue prices. These were, "Old Church at Lyme," shown at the winter Academy; "Noank, Conn.," a landscape, a "Shore" picture, and his large canvas, "Lincoln Square during a Snow Storm." This latter subject, a departure from his usual themes, proved so popular that the artist is advised to paint several more of this character.

Ballin at Montross's.

Hugo Ballin, a leader among the younger American figure and decorative painters opened on Wednesday at the Montross Gallery, No. 550 Fifth Ave., an exhibition of 22 recent oils to continue there through Feb. 28. The artist, who paints under the strong influence of the Italian Renaissance Masters, in this last display presents landscapes with figures, so rich and deep in color, especially in the cobalt blues of his seas and skies, as to be remarkable in effect. He lays on his pigment heavily, but so smooths and glazes it that his canvases have almost the effect of panels. A deep, almost religious sentiment and feeling, pervade the work and enhance its effect. One could wish that the artist's figures were less stiff in pose and drawing, and it is to the rendering of his figures more graceful, so that they may better harmonize with his beautiful landscapes, that Mr. Ballin—and the same advice is given to the elder Childe Hassam—should apply himself. That he can draw gracefully as he certainly paints flesh beautifully and truly, is shown by the "Bather," an exquisite female nude, almost Henner like in quality. His single high key canvas "Butterflies," a nude mother and child in a sunlit forest, is painted with a light and delicate touch and is a charming study of the play of sunlight through leaves upon flesh, quite up to the work of Lillian Genth, but the boy's figure is too stiff and not well modeled. The "Villa Lanti," is more broadly painted than its fellows. Very alluring in its iridescent color is the "Fountain." One portrait, a three quarter length seated one of "Mrs. B.," is sweet in expression and has an exceedingly rich background. Mr. Ballin is essentially a colorist and a painter of sentiment and feeling, and is to be congratulated upon his exhibition.

Pictures by Ivar Evers.

The exhibition of eleven canvases by Ivar Elis Evers at the Haas Galleries, No. 648 Madison Ave., closes to-day. The canvases are the work of a man who makes no claim to artistic ability, as he has devoted much of his time to business pursuits. Nevertheless, the work which was done at odd moments when business stress permitted, shows individuality and strength, and while the color is at times crude and hard, the drawing is generally good and composition pleasing, as, for example, the canvas "Rocky Brook," which has good distance and sense of proportion. "Beeches in Summer" has harmony of line and balance, and "The Cleft" breadth of view. While the canvases are not finished, they have, however, much to commend them and at least show promise.

Weir at Century.

J. Alden Weir's exhibition, which closed at the Century Club yesterday, proved to be the most attractive display held this season by that organization. Thirty-five canvases were shown, several well known, and many not seen before. His always interesting "Dorothy and Cora" was at the east end of the gallery where the light well suited its subtle tones and delicacy of color. On this wall hung also his portrait of Col. Henry C. Weir, in which the artist expressed so ably his own individuality and strength, and which is yet so alive, so vigorous, as to compel the observer to see the man and forget paint and canvas. "The Black Hat," a panel picture, shown before, had lost none of its interest. His "Lizzie Lynch," shown at a recent Academy display, evoked the usual admiration for its sweetness of expression and charm of color. "Nocturne—New York," one of the newer works, was a deviation from the artist's usual choice of subject. "The Red Bridge," with its charm of composition and beauty of color, also aroused much interest.

Among other noteworthy canvases were "The Return of the Fishing Party," "Rose Pink Bodice," "Williamantic Village, Winter," a lovely gray toned landscape, and "March," a country scene, tender in color and broadly painted.

Millar's and Haney's Pictures.

An exhibition of twenty-six canvases by Addison T. Millar opened at the Katz Galleries, 103 West 74 St., on Monday last, to continue until Feb. 27. The display includes a number of Algerian subjects, for which the artist is so well known. In addition to these luminous well painted figure pieces, there are several landscapes painted in a high key which evidence the artist's versatility and scientific knowledge of his subjects. The Algerian figure works are realistic and have careful details, while the landscapes are contrastedly hard in treatment, and have good color and atmospheric effects. "Flying Clouds, Silver Mine Valley," is an important canvas, with fine sky and good distance. "Morning, Purple and Gold" is good in color and "Autumn Morning" is an interesting composition ably painted. Of the figure works the most noteworthy are "Arab Dancing Girl," "Admiral's Palace," with outdoor feeling and well lit; "On Guard," brilliant in color, well composed and admirably drawn; "A Palace of the Orient," nice in tone, and "The Palace Guard." Mr. Millar is sometimes called "The American Pasim."

In an inner gallery there is an interesting collection of etchings by this artist, varied in subject, and which have much of the charm of his color work.

At these galleries there is also a group of small landscapes and marines by Dr. James P. Haney, many of which show strength, especially the marines, which are virile and good in color.

Paintings by Lewis Cohen.

Lewis Cohen, one of the younger American landscapists, whose good work has attracted deserved attention for the past few years, is showing 22 pictures, painted recently in Spain, at the Folsom Galleries, No. 396 Fifth Ave., through Feb. 23. The pictures, all oils, are marked by an unusual sense of and feeling for picturesque composition, clear atmosphere, fine yellow sunlight effects, and a certain joyousness of impression. The visitor feels that the artist has been a most sympathetic and appreciative student of Spanish town and country life, and of the quaint old architecture and skies and lands of the Iberian Peninsula. In fact, Mr. Cohen's landscapes make one long to

take ship and meet the Spring in sunny Spain. It is difficult to discriminate among these charming works, but perhaps the best, certainly the most impressive, are the "Puente de Genil—Granada," most picturesque in composition and full of life and movement and delicious in light and air. "Toledo," finely composed and beautiful in color; the large and impressive "Escorial—Morning," a remarkably fine landscape, impressive and dignified with fine distance and air, the beautiful impression of the "Bridge—Ronda," the "Roman Aqueduct—Merida," notable for its lovely sunlight, and again the picturesquely composed and finely lit "Aqueduct at Seville." Picturesque Spain has had few, if any, abler and more sympathetic interpreters on canvas than Mr. Cohen. The display is sincere, characteristic and refined, and refreshing to a degree.

Watercolors by Marin.

At the Photo-Secession Gallery, No. 291 Fifth Ave., there is an exhibition of recent watercolors, through Feb. 22, by John Marin of this city. The artist has found his subjects for the most part in the Tyrol and the suburbs of New York. The artist handles his medium with some facility, paints in thin washes and obtains at times some very delicate varicolored Turner effects. He may be called a sort of missing link between the extreme Post-Impressionists and the Giverny painters, and he is evidently still undecided in which camp to enroll himself. Some of his work is quite sane and attractive, good in drawing and delightful in color, as for example his little figure with interior, "The Boudoir," while again his view of a mountain in the Tyrol is vague and the mountain looks like a mound of dirty sugar covered with green and brown caterpillars. It is to be hoped that Mr. Marin will drop his experiments in Post-Impressionism and resume his good sane painting again. The next exhibition in these galleries will be of watercolors by Cézanne.

Some Homer Watercolors.

A score or more watercolors, for the most part painted at Nassau, Bahamas, Bermuda and Florida by the late Winslow Homer are shown in the lower gallery at Knoedler's. All are brilliant in color and full of life and vigor—most characteristic—and 'tis a pity they could not have been shown at the Homer Memorial Exhibition now on at the Metropolitan Museum.

ARTISTS' CARDS.

25 cents a line—minimum 4 lines.
40% discount succeeding issues.

Verboeckhoven.—For sale, a characteristic interior by this artist (size 21½x14½), price moderate. If interested address "Sales Dept." American Art News office.

NEW YORK School of Applied Design for Women

Incorporated 1892

Silk, Wall-Paper and Book-Cover Designing, Antique, Composition, Life and Costume Classes, Fashion Drawing, Historic Ornament, Architecture, Conventionalization. Headquarters for Women Students, Society Beaux-Arts Architects. Free Reference Library. 160-162 Lexington Ave.

THE HENRI SCHOOL OF ART

Classes in Drawing, Painting and Composition under the instruction of ROBERT HENRI and HOMER BOSS
Portrait Classes for Men and Women. Day and Evening
Life Classes for Men and Women. Composition Class.
Season of 1910-1911, September 19 to May 27
For Catalogue and all information address
HOMER BOSS, Director, 1947 Broadway, New York

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act of
March 3, 1879.

Published Weekly from Oct. 15 to May 15 inclusive.
Monthly from May 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

JAMES B. TOWNSEND, President and Treasurer,
18-20 East 42d Street.

CHARLES M. WARNICK, Secretary,
18-20 East 42d Street.

LONDON OFFICE.—Art News, 67-69
Chancery Lane.

PARIS AGENT.—Felix Neuville, 2 bis rue
Caumartin.

SUBSCRIPTION RATES.

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

COPIES FOR SALE

Brentanos, 5th Ave. & 27th St.

Advertising Rates on Application.

The office of the AMERICAN ART NEWS is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the buying, restoration, framing, cleaning and varnishing of pictures, and to repair art objects, at reasonable rates.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

WHERE THE AMERICAN ART NEWS CAN BE FOUND IN EUROPE.

BERLIN.

American Woman's Club . . . 49 Münchenerstrasse
Ed. Schulte . . . 75 Unter den Linden

BRUSSELS.

Crédit Lyonnais . . . 84 Rue Royale

LONDON.

American Express Co. . . . Haymarket St.
Allied Artists' Ass'n . . . 67 Chancery Lane
W. M. Power . . . 123 Victoria St., S. W.

MUNICH.

Galerie Heinemann . . . 5, Lenbachplatz

PARIS.

American Art Students' Club . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Cie. . . 31 Boul. Haussmann
American Express Co. . . 11 Rue Scribe
Cercle Militaire . . . 49 Avenue de l'Opera
Crédit Lyonnais . . . 21 Boul. des Italiens
Comptoir National d'Escompte . 2 Place de l'Opera
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel
Lucien Lefebvre-Poinet . . . 2 Rue Brea

THE RIGHT TO CRITICISE.

The following correspondence is published as a matter of interest and importance to the art world. The incident revives the old question of the freedom of the press and the right to criticise.

The Letter.

KIRBY & WOOD

Attorneys and Counsellors at Law.

James B. Townsend, Pres't & Treas.,
Charles M. Warnick, Esq.,
American Art News,
18-20 East 42nd Street,
New York City.

Dear Sirs:

On behalf of our client, the American Art Association, both as such and as Manager of the exhibition and sale of that part of the estate of the late Robert Hoe now on view at the American Art Galleries, we have to notify you that the article in your issue of February 11th entitled: "The Hoe Collections," is in the opinion of our client and ourselves not only libelous per se, but is calculated and intended to injure the sale of the paintings and other articles referred to, and the credit and reputation of the American Art Association.

Our client has instructed us to take, and we shall take, such means, legal or otherwise, as lie within our power to hold you responsible for such damages as may result to the sale or to the Association from the article referred to.

Very truly yours,

KIRBY & WOOD.

2 Wall St., N. Y., Feb. 11, 1911.

The Reply.

JACOB A. CANTOR
Counselor at Law
25-33 Broad Street.

Messrs. Kirby & Wood,
Attorneys, etc.,
No. 2 Wall Street,
New York City.

Gentlemen:

Your letter of the 11th instant to the American Art News, has been handed to me, as their counsel. I have read the article referred to, in relation to "The Hoe Collections," and I beg leave to differ with you as to the alleged libelous character of the publication. I fail to observe any libel contained in it, either per se or otherwise. It was neither written nor published with any feeling or malice of any kind on the part of the writer or publisher.

Truly yours,

JACOB A. CANTOR.

N. Y., Feb. 14, 1911.

It is our contention that objects offered for public inspection and sale by licensed auctioneers can be criticised in the public press, and collections of said objects compared with others previously similarly offered for exhibition and sale, and especially when writers and critics representing technical journals are invited to inspect and notice them. To attack this right, under threat of legal proceedings, is to attempt to infringe the traditional freedom of the press and to deny the right and duty to criticise. Just so long as no attack is made in print or conversation upon the personal character or reputation of the owners or auctioneers of objects or collections of objects, in our opinion no libel or slander is committed.

Our notice of the collections of the late Robert Hoe, now on exhibition and in process of public sale at the American Art Galleries, under the management of the American Art Association, was made without malice or personal animus of any kind. It was intended to be, and we claim that it was, discriminating. It criticised adversely the attributions in the catalogue of certain of the pictures, while it extolled the merits of other pictures, and also of some of the porcelains and art objects, but it deplored what we consider the exaggerated over advertising of the collections as "The most notable gathering ever offered at public sale in this or any other country."

We are still of this opinion, which we find virtually endorsed by other journals. Last August the Burlington Magazine, in commenting upon an article on the Hoe pictures by its American correspondent, Mr. F. G. Mather, said as follows:

[While publishing the above interesting notes on the collection formed by the late Mr. Robert Hoe, we think it our duty to state our own opinion as to some of the paintings described, so far as can be judged from the photographs which we have received. We find it difficult to believe that the "Portrait of a Girl," is a genuine painting by Rembrandt. The "Persian Sibyl," appears to be a copy from the similar figure in a picture attributed to Mosaert in the Antwerp Gallery, while this latter figure in its turn seems to be adapted from a well-known portrait of Jacqueline of Bavaria, in the same gallery. The portrait of Viotti, the musician may be rightly named, but seems too weak, affected and obvious for so great a man as Chardin.—Ed.]

To evidence the fact that there is room in these matters for honest difference of opinion we do not agree with the Burlington Magazine in its estimate of the Hoe Rembrandt, which we consider, while somewhat "faded" or "tired," a genuine canvas.

We consider also that we acted with moderation in our notice of the Hoe collections. We might easily have gone further and analyzed the silver, the porcelains, the rugs and bronzes, and especially the watches and miniatures, among which while they contain some good pieces, notably the cloisonnes and other Orientals, there are, it is said, inferior and even doubtful examples.

The fact is that some American auction houses and auctioneers have, in consequence of the lack of widespread knowledge of art in this still young country, and the lavish and usually eulogistic notice given their exhibitions and sales by a portion of the press come to consider themselves as immune from any but eulogistic notice, "hors concours" as it were, and resent any adverse notice or criticism of their exhibits, sales or methods. The *American Art News* is an independent art journal. It would not willingly offend or injure reputable dealers or auctioneers in the conduct of their business, but it feels that it is high time to call for discrimination in the notice of the exhibitions and sales of art works in America, and to deplore the over advertising and trumpeting of art works or collections offered at public sale, in the interest of its readers and all art lovers, as well as in that of the art business in general.

The late Robert Hoe was an estimable gentleman of large wealth and some taste, especially in books, but he was not a discriminating collector and we repeat that it is absurd to state that his art collections surpass some of the great collections, both in Europe and America, sold at public auction during the past twenty-five years.

Finally, we reserve the right to criticise favorably or adversely any art works offered at public exhibition or sale. It matters not to us whether it is the American Art Association or the smallest auction rooms, whose exhibitions and sales we notice. We believe that in this contention we will have the support of all fair minded people.

HOE PICTURE SALE.

The first night's sale of the pictures owned by the late Robert Hoe at Mendelssohn Hall, Thursday evening, resulted in a total of only \$19,165 for 58 numbers, or an average of \$320 each. This result, the poor figures obtained for certain vaunted examples and the pathetically small audience—all would seem to justify the criticism passed on the general quality of the pictures in the *Art News* of Feb. 11.

There were hardly any private buyers present, and among the few dealers were Messrs. Blakeslee, Sperling, Fischhof and Ralston. The highest figure of the sale, \$1,600, was paid by Boussod-Valadon of Paris for "Indolence," by Chaplin. A mediocre example of Gerome "In the Harem" brought \$1,175. The pictures catalogued by Mr. Jaccaci, as by Daubigny, respectively brought \$650; Jacque, \$600; Greuze, \$950; Vigee Le Brun, \$450; Boucher, \$575; Drouais, \$200; Chardin, \$380, and Rigaud, \$650. Several of these attributions the *Art News* questioned, and the figures they brought tell the story.

The full list of pictures sold Thursday and last nights, with the story of the afternoon sales of art objects inclusive of Feb. 23, will be published next week.

The next exhibitions at the Montross Galleries at 550 Fifth Ave., to open March 1 and to continue until March 15, will be one of recent pictures by Gari Melchers.

BOSTON.

Several important paintings were added to the Homer Memorial exhibition after the opening. They are "Zouaves Pitching Quoits," 1865, owned by Mr. Frederic H. Curtiss; "Mount Washington," 1869, owned by Mrs. W. H. S. Pearce; and four watercolors.

The second series of gallery conferences in the Museum in February, March and April will include the following events: Feb. 23, Mr. Richter will speak on Turner as a landscape painter. March 2, Mr. Caskey on some Greek marbles. March 9, Mr. Kershaw on new finds of ancient Chinese pottery. March 16, Mr. Deane on Greek terra-cottas of the fourth century, and on March 23 and 30, Dr. George A. Riesner on the recent excavations of the Harvard University Museum of Fine Arts Egyptian expedition. April 6 and 13, Mr. Okakura Kakuzo will speak on Eastern art and culture.

An exhibition of Chinese and Japanese wooden and stone sculptures was opened on Monday at the Museum of Fine Arts. The rare acquisitions include a marble figure of a Buddha from Shansi, which is of the sixth to seventh century, A. D. It is two feet two inches in height, and is regarded by experts in Oriental sculpture as a masterpiece of the first class. The statue has suffered some damage from the hands of iconoclastic zealots, the head is absent and one of the arms is missing, but enough of the work remains intact to show that it is of remarkable refinement and distinction.

Recent paintings by Paul Dougherty are on view at the Vose galleries.

PITTSBURG.

The exhibition of etchings by Rembrandt now on at the Carnegie Institute will continue until Feb. 24. The exhibition is held under the auspices of the Pittsburg Etching Club and the exhibits come from the T. Harrison Garrett collection deposited in the Congressional Library at Washington.

The Walter Shirlaw Memorial exhibition which has been shown at Chicago, St. Louis and Buffalo is now on view at the Carnegie Institute until Feb. 23.

A collection of twenty-five recent paintings by Frank Townsend Hutchens was placed on exhibition on Wednesday at the Gillespie galleries. Many of the canvases were painted in France during the past year. "The Marriage Column" and "Hour of Gossip" shown at the last Spring Academy exhibition are included.

CORRESPONDENCE.

Washingtoniana Questioned.

Editor *American Art News*.

Dear Sir:

I am disappointed to find such a nonsensical statement in your valuable paper of Feb. 11, under heading of "Washingtoniana Display," at the Jumel Mansion, as "The portrait of Mary Ball Washington, the mother of Washington, by Adolph Ulrich Wertmüller, who visited this country 1784-6, is perhaps the chief treasure of the collection." You are ten years "too previous" for Wertmüller's coming to this country was not on a visit but to remain. He arrived in Philadelphia on May 13, 1794, and died October 5, 1811, and is buried in the Old Swedes Church. Therefore as Mary Ball died in 1789, five years before Wertmüller's arrival, it goes without saying he could not have painted her portrait.

In addition to this I have the painter's autograph register of all of his works and no such picture is to be found there. If then this is "the chief treasure of the collection" its value and historical interest can easily be measured. So-called portraits of Mary Ball, the mother of Washington, are constantly cropping up, but there is no authentic portrait of her known to be in existence.

Charles Henry Hart.

Philadelphia, Feb. 13, 1911.

[The statement on which we based our article was prepared by Mr. W. H. Shelton, curator Jumel Mansion.—Ed.]

LONDON LETTER.

London, Feb. 8, 1911.

Mr. Claude Phillips has resigned the keepership of the Wallace collection and is succeeded in that post by Mr. D. S. MacColl. The keepership of the Tate Gallery, rendered vacant by the promotion of Mr. MacColl, has been filled by the appointment thereto of Mr. Charles Aitken, who, as director of the Whitechapel Art Gallery, has organized a number of interesting exhibitions in the East End. Mr. Aitken, though distinctly broad-minded in art matters, leans rather towards New English than Academic ideals, and it is noteworthy that the heads of the four principal picture galleries in London are now distinctly in sympathy with the modern movement in art.

By the death of John MacWhirter, another vacancy is created in the ranks of the Royal Academicians and this will involve the election of another Associate. The prophets were so hopelessly wrong about the last elections that it is hazardous to predict, but it is thought that the two landscape painters, Hughes Stanton and Bertram Priestman have as good chances of election as any outsiders, while Muirhead Bone is regarded as the strongest candidate, if another Engraver-Associate is to be elected.

The exhibition of drawings, pastels and small sculptures by the late John M. Swan, R.A., opened this week at Messrs. P. & D. Colnaghi's gallery in Pall Mall East, shows this deceased artist at his best as an animalier. Swan's sense of form was undoubtedly his great virtue, his slender appreciation of color his great weakness. Strictly speaking, he was neither a painter nor a colorist, but though his pictures are unlikely to advance in estimation in future years his drawings and sculptures will always have their place in British 19th Century Art. The excellent examples of his vigor and expressiveness in drawing and modeling now on view in Pall Mall should go far towards impressing his true rank on the public.

A fascinating exhibition of original etchings at Messrs. Connell's galleries (47 Old Bond Street) includes several fine prints by the new engraver A. R. A., Mr. D. Y. Cameron. His "Chimera of Amiens" is a brilliant study of the subject Méryon loved and is executed with a clean precision that inevitably recalls this master. Here the effect is obtained by almost pure black and white, whereas in "Beauvais" it is secured by the careful massing and gradation of tones. In this and other tonal effects Mr. Cameron attains a richness and depth of color which few, if any other living etcher can claim. His etchings have that indefinable quality which assures their preciousness to the collectors of the future as well as of today. A feature of this exhibition is the new Venetian set by Andrew F. Affleck, who continues to make steady advance towards complete mastery of his medium. The impressive design and beautiful tone of his "Campo S. Margherita" and "Rialto" entitle them to be regarded as his highwater mark, although possibly his luminous and faithful etching of "Windsor Castle" will be the great popular favorite. Mr. E. M. Synge also makes steady progress and his river effect "On the Canche," with its arresting line of tall poplars is one of the most charming and technically accomplished plates this rising etcher has achieved. Good distinctive work is also shown by Nathaniel Sparks, Johnstone Baird, William Walker, Bejot and H. Frood, the simple but finely composed prints of the last being in many respects the most decorative and original work even in this fine collection. Lovers of etchings should write for an illustrated catalogue

of this interesting collection which will be sent free of charge on application to Messrs. Jas. Connell & Sons, 47 Old Bond Street, London, W.

English pastellists of the eighteenth century form a particular school and one that has hitherto been but cursorily studied on the Continent. An exhibition of some hundred pictures by the most prominent artists who worked in this medium is being organized for the spring in Paris, and every effort is being made to persuade English owners of pictures by Russell, Chinnery, Cotes, Downman and others, to lend works for the occasion, as the exhibition is on behalf of the Victoria Home, the most important English charity in Paris, and of the Orphelinat des Arts. There is an Honorary Committee, of which M. Pierre de Nolhac is acting president.

PARIS LETTER.

Paris, Feb. 8, 1911.

The tenth annual exhibition of the Miniature, Watercolor and Art Society recently opened at the Georges Petit Galleries. This is more interesting from the variety of the works which compose it than from their transcendent merit. M. Horace de Callias is the president of the society, and himself shows many art objects of varying character, among them a charming Byzantine figure painted on vellum, and gilded and covered with gems, called "The Princess of Chimeras," a silhouette of a fair Parisienne, also on vellum, "In the Snow," and some landscapes of Versailles and Savoy.

Among the most noted miniaturists represented are the late Mme. Isbert and

crayon and sanguine portraits on fans by M. Palmarola and some good little landscapes by Mlle. Popelin are the best.

Joe Descomps, the sculptor, shows some sanguines and designs and medallions, bas reliefs in wax in Clodion's manner, M. Levasseur a Phryne in ivory, and a charming little bronze, and Mlle. Genevieve Granger many statuettes and medallions.

M. Stettiner of the Rue de Sèze has in his establishment a valuable Louis XVI clock in white marble decorated with gilt bronze.

The dial signed by Belle indicates the seasons. The clock proper is urn shaped and on both sides are bronze figures holding garlands of flowers. The base is also very handsome and is decorated with bronze relief work of playing cupids.

Two Gobelin tapestries, "The Seasons," after Audian have a blue and yellow scheme, the background enriched in one by a female figure in the center representing "Summer" and in the other, "Autumn." Around these central figures are dogs, flowers, urns and wild game. The height of each tapestry is 3.35 metres and they are 2.40 metres long.

A screen of four panels of tapestry needlework is of the Régence period, a blue background framed with yellow, the design being flowers in a vase. A beautiful little still life by Chardin is another feature of this collection.

The French Government's reported intention to pass a bill to prevent the exportation of works of antique art up to the present, according to M. Dujardin-Beaumetz, the Minister of Fine Arts, has no foundation. A measure of that kind he admits, however, is likely to be taken sooner or later.

It is the eager prodigality of Americans, in purchasing such rare objects at tremendous prices and importing them into their own country which has led to the suggestion of preventive steps.

The report that Felix Ziem, the painter, was dead was erroneous. He has been confined to his bed for a fortnight with inflammation of the legs, a local affection which does not affect his general health.

An exhibition of portraits of sovereigns and chiefs of state will be held at the Pavillon de Bagatelle, in the Bois de Boulogne in May next. It is hoped that the exhibits will comprise portraits of Washington. Mons. Jusserand, French Ambassador to Washington, has been requested to persuade museums and private persons in America possessing such to lend them for the exhibition.

CHICAGO.

An exhibition of the recent works of Sorolla y Bastida opened on Tuesday, with a reception to the artist at the Art Institute.

Paintings by E. L. MacRae are on exhibition in the galleries of Marshall Field & Co.

The fifteenth annual exhibition of paintings and sculptures by the artists of Chicago and vicinity is now on at the Art Institute.

"It seems strange—with the example of the American art exhibition last fall, at the beginning of the season, to stimulate the painters to try the way of striking pictures on big canvases," says Miss McCauley in the Evening Post, "that there should be no echoes of such work in the present collection. It is, however, an encouraging indication of the strength of the individuality of the local painter to follow his personal inclinations. Of the nearly 300 canvases in the catalogue of 384 numbers, the sculpture, miniatures and prints numbering beyond fourscore, the majority are of a medium size and of a quality calculated to please the householder



WHITE LILACS,
By Frank Fowler.

In Memorial Exhibition at Century Club.

LYCEUM CLUB HERE.

Miss Adelaide Johnson, of this city, well known as a sculptor, and who has a studio in Rome, Italy, is here on a visit to organize a branch of the Lyceum Women's Clubs of London and Paris. They are associations of women interested in literature, music and science, and who have already rendered public service. Miss Johnson has called a meeting of the Provisional Committee, which is to formulate definite plans for the organization. It is proposed to arrange exhibitions in the new club of the works of painters, illustrators, and other workers in the arts and crafts. The Lyceum Club of London has branches in Paris, Berlin, Rome and Vienna. The Provisional Committee includes among its New York members Meses. Alice Morse Earle, Mary E. Wilkins Freeman, Ruth McEnery Stuart, Burton Harrison, May Wright Sewell, Alice Hegan Rice, and Misses Caroline Hazard, Wooley, Elizabeth Jordan and Elizabeth Marbury.

Mme. Debillemont Chardon, with ten portraits, of which the best are those of Mme. Haff, Mlle. Bremard, and an old peasant woman. Fernand Paillet, whose work is known at and appreciated by the Metropolitan Museum of New York, shows some art objects in antique style, executed in cameo. A miniature of Mme. Redde by the same artist is remarkable. Mme. Pasqualier Gaiffe is also a good miniaturist, as is shown by her work. Other good miniatures are shown by Mlles. MacLean, Hallowell, and Gibson all Americans, and also by Mme. Pomery Ballue, Rallier du Baly and de Landerset, also by Mme. Richard Vergne and M. Renders.

Among the watercolors, etc., the views of Paris by Georges Guillemet, Savoy landscapes by F. d'Apchier, fantastic imaginings in gouache and six designs in ink by Mlle. Suzanne de Callias, original designs, and others after Ingres, by M. Corabeuf, aquarelles of the Imperial epoch by M. Lelauze, some

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Century Club, 7 West 43 St.—Memorial exhibition of works by Frank Fowler to Mar. 2.

Charles, 251 Fifth Ave.—The Charles Mannheim collection of art objects.

Cottier Galleries, 3 East 40 St.—A collection of early English portraits.

Durand-Ruel Galleries, 5 West 36 St.—Paintings by Claude Monet to Feb. 25.

Ehrich Galleries, 463 Fifth Ave.—Early Italian paintings.

V. G. Fischer, 467 Fifth Ave.—Special exhibition of selected Old and Modern Masters.

Folsom Gallery, 396 Fifth Ave.—Paintings by Lewis Cohen, to Feb. 23.

Hispanic Society of America, 156 St., West of Broadway—By The American Numismatic Society—Sculptures by Prince Paul Troubetzkoy, to Mar. 12, from 11 A. M. to 6 P. M.

Katz Galleries, 103 West 74 St.—Paintings by Addison T. Millar and sketches by Prof. J. P. Haney, to Feb. 28.

Knoedler Galleries, 355 Fifth Ave.—A collection of 35 water colors by Winslow Homer.

Etchings and lithographs by Whistler, to Mar. 6.

Paintings by Chas Hoffbauer to Feb. 25.

Macbeth Gallery, 450 Fifth Ave.—"30 Paintings by 30 American Artists," to Feb. 22.

Metropolitan Museum—Special memorial exhibition of works by Winslow Homer.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special loan exhibition of arms and armor, to April 6.

Montross Gallery, 550 Fifth Ave.—Paintings by Hugo Ballin, to Feb. 28.

National Arts Club, 119 East 19 St.—Annual exhibition Ceramic Society.

Photo-Secession Galleries, 291 Fifth Ave.—Water colors by John Marin, to Feb. 22.

Pratt Institute, 215 Ryerson St., Bklyn.—Paintings by Hermann Dudley Murphy, to Mar. 3.

AUCTION SALES.

Anderson Auction Co., 12 East 46 St.—The important collection of etchings owned by Mr. Judson S. Dutcher, Feb. 14, at 8.15 P. M.

Fifth Avenue Auction Rooms, 333-341 Fourth Ave.—A private collection of Period furniture, paintings, porcelains, ceramics, objects of Vertu, Feb. 22-25, at 2 P. M.

HOE SALES DATES.

(Admission by card only)

American Art Galleries, 6 East 23 St.—Art objects, Feb. 15-28 and March 1-3, 2.30 P. M. The Graphic Arts, watercolors and drawings, Feb. 18-25 at 8.15 P. M.

Mendelssohn Hall, 113 West 40 St.—Paintings, Feb. 16, 17, 8.15 P. M.

EXHIBITIONS NOW ON.

Antiques at Charles'.

A collection of early XV and XVI, century Italian Faenza majolica, bronzes, enamels, ivories, jewels, and rock crystal, left by the late Chas. Mannheim, the Paris expert who sold the majority of his treasures to Mr. J. Pierpont Morgan some years before his death, was recently imported by Mr. C. J. Charles, and Mr. Charles C. Lowengard and is now on exhibition at the Charles Gallery, 251 Fifth Ave. This collection contains many articles from the famous de Rosier, Van der Hoven, Doucet, Spitzer, Antocolsky and other sales and while comparatively small, is almost unique from the rare quality and richness of its examples in every department. It is only necessary to mention the fact of its presence here to the collector, art lover of education and cultivation, or the antiquaire to insure their hurrying to its inspection. Space and time forbid even more than mention of the XV century Faenza Majolica, especially the superb Gubbio Majolica plates, some with copper buff and ruby lustre, which almost put to shame the Reflet Metallique pieces of the earlier Babylonian potters, the Hispano-Maur-

esque XVI century jars, vases and dishes, and five of the choicest specimens of Bernard Pallisy ever shown here.

The collections are remarkably rich in ivories, Byzantine, and early German and French, which will make the mouths of connoisseurs water, while a XII century champlevé enamel cross, a chasse and end panel of a chasse, also in champlevé enamel, surpass anything in the Hoe collection. There are some beautiful painted enamels, especially examples of Penicaud, Limousin, Raymond and de Court, some rare old jewels and splendid rock crystals. The clou of the jewelry collections is a large rectangular XIV century chasse in silver and crystal, shaped like a house covered with a gabled roof. This roof is covered with imbrications in crystal on an open work background and is crowned with a fretted cresting surmounted by crystal globes on blue enameled spikes.

The bronzes and sculptures, and even the glass are as fine in quality in their lines, individually as the other specimens, with the exceptions above noted. When one considers that there are only 164 objects in this collection, and studies their rarity and rich quality, the opinion expressed in these columns last week of the uneven character and consequent weakness of the Hoe collections of art objects, and the consequent further reflection that "quantity does not mean quality"—is emphasized. To paraphrase the old line, "Better a piece from Mannheim's than one hundred from the Hoe."

Troubetzky's Sculptures.

Christian Brinton, in his well written introduction to the catalogue of the sculptures by Prince Paul Troubetzkoy, on exhibition in the Gallery of the Hispanic Society of America, 156 Street west of Broadway, to March 12, an exhibition arranged by the American Numismatic Society, says that these are a result of "artistic instinct" rather than of "artistic intellect." This is rather a dubious phrase to summarize the novel and surprising display which Prince Troubetzkoy offers. It would seem that his sculptures should better be summarized as the products of an impressionable and cultivated mind, rarely sensitive to female beauty and refinement, and paradoxically, to the virile attributes of man and of a clever nervous hand. The work shows also evidence of a desire to escape from traditions on the sculptor's part and to "picture things as he sees them for the God of things as they are."

In other words his sculpture is dramatic, virile, up-to-date, and intensely human. It has had some inspiration from Rodin, as shown in the rough masses and moulding of parts of the figures, but is strikingly original. Mr. Archer Huntington, to whose initiative and liberality the art public is indebted for this display, which will doubtless attract something of the interest and curiosity which the Sorolla exhibition educed, is again to be thanked for introducing, through the Numismatic Society, Prince Troubetzkoy to America.

It is difficult in limited space to even attempt to describe the individual offerings of Prince Troubetzkoy. The work in general has a clearly discernible evidence of that Russian birth and education which recalls the old English saying, "Scratch a Russian and you find a Tartar." It is frequently almost fiercely savage in expression and rendering. The public will doubtless prefer the portrait statuettes of well known men and women, many of Americans, which, seemingly almost disproportionately tall and thin, are still vital in expression and sense of movement. The life size standing figure of Princess Troubetzkoy, modishly attired for an afternoon walk is full of life and



MISS BARBARA RUTHERFURD,
By Prince Paul Troubetzkoy.

Copyrighted by
The American Numismatic Society.

action. The most refined and the most harming portrait statuette is that of Miss Barbara Rutherford, reproduced in this issue.

The Prince flatters some of his subjects. Mr. and Mrs. W. K. Vanderbilt, for instance, are presented as years younger than they are, but this lapse from the truth will doubtless be pardoned by the subjects. Very striking and faithful as to likeness are the half length presentments of Count Tolstoy, the full length standing one of the athlete, Chialpin, the virile full length standing one of Baron Henri de Rothschild, and the busts of Segantini and Bernard Shaw.

There are distinction and refinement in the statuettes of Mrs. Harry Payne Whitney, Mrs. Vanderbilt and the Princess Baratsky, tenderness and sympathy with childhood in the statuette of the little Princess Borghese, and grace and action wonderfully presented in the figure of the danseuse, Mlle. Svirsky.

Although the Prince is a mondain and a modern—seemingly well versed in the details of the fashionable women's costumes of the day—and evidently a frequenter of the drawing and ball room, his men's figures and busts evince no lack of understanding of manly vigor, while his delightful presentments of horses, dogs, and especially of bears, evidence that he has heard the "Call of the Wild," and is a sportsman. The model of the large equestrian statue of Alexander III, recently erected in St. Petersburg, shows a fine and loftily conceived work. The exhibition will set the conventional American sculptors by the ears and the "tribes will rage." It is one that should be seen and studied by all art lovers and especially by all those who wish to keep abreast of the modern movement in art abroad. The success of Sorolla in his exhibitions of pictures here seems about to be duplicated by Prince Troubetzkoy in sculpture.

J. B. T.

H. D. Murphy's Pictures.

Twenty-six examples of the delicate, refined tonal work of Hermann Dudley Murphy are on exhibition through March 3 at the Pratt Institute, Brooklyn. The pictures, all oils, are for the most part coast scenes and landscapes all in low key and filled with tender sentiment. There is an early and good portrait of Henry O. Tanner, the artist, and one of Mrs. Bigelow which evidence the artist's versatility, and that he could be as successful a portrait as well as landscape and marine painter. He has the knowledge, the feeling and the ability to paint.

P. & D. COLNAGHI & CO.

*Publishers by Appointment
to His Majesty*

Experts and Dealers in Paintings,
Drawings and Engravings by
Old Masters and the Masters
of the 18th Century . . .

13 and 14 PALL MALL EAST,
LONDON, S. W.

Established 1760

DOWDESWELL FINE OLD PICTURES

160 NEW BOND STREET, LONDON

NETHERLANDS GALLERY

Pictures by the Ancient Dutch, Flemish
and Early English Masters
11A KING STREET, ST. JAMES', LONDON
(Two doors from Christie's)

OLD TAPESTRIES & CHINA STAINED GLASS & FURNITURE MARTIN VAN STRAATEN & CO 28 & 30, LITTLE BRITAIN, LONDON, E.C.

STETTINER ANCIENT WORKS OF ART 8 RUE DE SEZE Entrance Galerie George Petit PARIS



C. G. SLOAN & CO., Inc.

Art Auctioneers

1407 G Street, Washington, D. C.

Correspondence and
consignments solicited

Fifth Avenue Auction Rooms

Incorporated
333-341 FOURTH AV., S. E. cor. 25th St.
HENRY A. HARTMAN, Auctioneer.
PRELIMINARY ANNOUNCEMENT.

We have been instructed by
Mr. Edward G. Getz
No. 573 FIFTH AVENUE
(Windsor Arcade),
owing to the expiration of his lease and the
proposed demolition of the building,
to sell at Public Auction at our galleries
HIS COLLECTION OF

Antique Oriental Art

The collection contains many rare and
valuable examples, including a black Haw-
thorn Ginger Jar; beautiful specimens of
blue and whites, single colors and deco-
rated

Chinese Porcelains

Also Chinese, Japanese and Korean Pot-
teries of very early periods.

Oil Paintings by George Inness,
R. A. Blakelock, Sidney Cooper, Joseph
Boston, Chas. Cluet and others.
Original Drawings by Jacque and Verboeck-
hoven and Engravings, Water Colors,
Pen and Ink Sketches, Japanese
Color Prints, &c.

ON EXHIBITION
Monday, Tuesday, February 27, 28, and
March 1, from 9 A. M. to 6 P. M.
and 7.30 to 10 P. M.

The sale will take place on Thursday, Fri-
day and Saturday afternoons, March 2, 3,
and 4, at 2 o'clock each day, and on Thurs-
day and Friday evenings, March 2 and 3, at
8 o'clock.

The Showcases, Wall Cabinets, Safe, Desks, &c., will
be sold on the premises, No. 573 5th av., date of sale to be
announced later.

EARLY ENGLISH PORTRAITS.

Six famous portraits of noted men and women, three by Gainsborough, and one each by Reynolds, Raeburn and Lawrence, now shown at the Cottier Galleries, No. 3 East 40 St., form one of the choicest displays of the kind made in New York in many a day for each canvas is remarkable in quality. The Gainsborough portraits are respectively, an oval bust of J. Tompion, known as "Beau Tompion," from the Sir John Milburn collection, the celebrated half length oval of Miss Sparrow, one of the famous beauties of her day from the Huth collection and which was shown at Berlin in 1908, and at the "Cent Femmes" display in Paris the following year, and the half length of Admiral John Montague, from Sir George Donaldson's collection. Of these the Miss Sparrow is the most important and for beautiful expression and rare color quality is unequaled by any except the few great portraits of the painter.

The Reynolds is a three quarter length standing presentment of Gen. Geo. Ashby of the painter's best period, and most virile in execution and also fine in expression and color. Sir Henry Raeburn, whose portraits of women are comparatively few in number has painted few of these finer in color or more lovely in expression than that of Miss Wardrop (Mrs. Robert Kerr). It is difficult to believe at first glance that the half length portrait of Sir Robert Dundas, shown in the Old Masters' exhibition at the Royal Academy in 1904 and from the collection of Andrew K. Hitchins and Col. Alexander Ridgway, was not painted by Sir Henry Raeburn, rather than by Sir Thomas Lawrence, who is really its author. Perhaps it is that the fine looking subject was a Scotchman and also because the technique has more of the breadth and strength of Raeburn than Lawrence that the impression is created. It is safe to assume anyway that the fine portrait, while it has something of Lawrence's rich decorative quality and manner, was painted under the inspiration of some recent study by the Englishman of Raeburn.

Mr. Walter Fearon, who organized the display, is to be warmly congratulated upon it.

CERAMICS AT ARTS CLUB.

The New York Society of Ceramic art is holding its annual exhibition at the National Arts Club, 119 East 19 St. Many examples of recent modern American pottery, stone and china ware from various potteries and private kilns are shown. Among the exhibitors are the Atlan Club of Chicago, which shows original and beautifully decorated porcelains, and several fine examples from the Newcomb potteries in New Orleans. Edith Penman and Elizabeth Hardenberg send some of their always graceful and beautifully toned pieces. Beautiful pieces of Rookwood are on view, also Tiffany glass, examples from the Walroth potteries and original Clifton designs.

There is also a charming group of statuettes by Caroline Risque, a case of small pieces by Frederick Reed, tiles and stone ware by Charles Binns of Alfred University, a pair of graceful candlesticks by Mrs. S. N. Waterfield and original necklace designs by Jane Hoagland.

NEWARK, N. J.

An exhibition of city scenes by American artists and of native paintings, medals, pottery, bronzes, and other material illustrative of Japanese life and other fine art and from industrial objects from Thibet, is open at the Newark Art Galleries and Museum rooms until March 1.

COOPER & GRIFFITH

SPECIALISTS IN
Old English Furniture

2 East Forty-Fourth Street

Opposite Delmonico's

NEW YORK

LONDON OSAKA KYOTO BOSTON

YAMANAKA & CO.

254 FIFTH AVENUE
NEW YORK

WORKS OF ART FROM THE FAR EAST

CLASSIFIED EXHIBITIONS OF INTERESTING
OBJECTS ARE HELD IN OUR NEW GALLERIES

AZEEZ KHAYAT

366 Fifth Avenue New York
OPPOSITE ALTMAN'S

ON account of an earlier sailing for
Egypt this year than usual, I
have decided to dispose at private
sale, at greatly reduced prices, of the
balance of my collection of
RAKKA POTTERY

Iridescent Greek Glass, Egyptian Scarabs, Greek
Coins and Rare Necklaces of Egyptian Beads

Reiza Kahn Monif

ANTIQUITIES



Direct Importer from Persia
of FAIENCES, MSS.,
TILES, MINIATURES,
GLASS, ETC. * * * *

7 Rue de Provence PARIS

AROUND THE GALLERIES.

The interment of Hermann Schaus took place in St. Louis on Monday last. Until the family can return and decide matters it will not be definitely known just what disposition of the business will be made, but it is generally understood that it will be continued with the present staff of employees under the general direction of Mr. Adolph Schaus, a brother of the late dealer, and a successful New York business man, for the present at least.

Mr. Arnold Seligman, of Seligman & Co., arrived from Paris on La Provence last week for his usual Winter visit and is at the galleries, No. 7 West 36 St.

Among the arrivals on La Provence last week from Paris were the well-known art collectors, MM. Eugène Fischhof and George Hoentschel. Several years ago the latter sold to Mr. J. Pierpont Morgan his art collection which Mr. Morgan presented to the Metropolitan Museum. M. Fischhof brought several photographs of paintings by old masters, and later will exhibit a collection of paintings at Sherry's.

Etchings and lithographs by Whistler will be shown in the lower gallery at Knoedler's, No. 355 Fifth Ave., from Feb. 20 to March 6, inclusive, and recent paintings by Chas. Hoffbauer, will succeed on Monday, Feb. 20, the pictures of bird dogs by Percival Rosseau which have occupied the upper gallery for two weeks.

A recent importation of fine Rakka and Sultanabad vases have been received at the Kelekian Galleries, 275 Fifth Ave.

Recent pictures by Harry Van der Weyden, and pictures and sketches by F. C. Bacon will be shown at the Folsom Galleries, 396 Fifth Ave., Feb. 25-Mar. 6.

DUVEEN BROTHERS

LONDON—PARIS—NEW YORK

H. Van Slochem

Carefully Selected

Old
Masters

477 Fifth Ave., New York
(Oppo. Public Library, Entrance 2 E. 41st St.)

15 Rue de la Rochefoucauld
— PARIS —



Dr. JACOB HIRSCH

Arccistrasse 17

MUNICH, GERMANY

Greek and Roman

Antiquities

Numismatics

HAMBURGER FRES.

Antique Works of Art, Curiosities,
Tapestries, China, Decorative
Furniture * * * *

PARIS

362 Rue St. Honore

TO BE SOLD

A very beautiful bust of an historical personage
of the time by HOUDON, the sculptor of famous
ADMIRAL JONES' bust.

Apply for photo and price to:

SAVALLE, 23 rue de Rivoli, PARIS.

ANGLO-AMERICAN
FINE ART COMPANY

Owing to the settlement of the estate of
the late J. D. Ichenhauser, President of
the above company, it has been decided
to dispose at private sale of the large and
valuable collection of paintings and art
objects.

The Company will not refuse any reasonable offer that presents itself, and the paintings, etc., are on exhibition at

523 FIFTH AVE., NEW YORK

The Ehrich Galleries
"Old Masters"

OF ALL THE SCHOOLS



Fifth Avenue and 40th St.
NEW YORK

SPECIAL ATTENTION GIVEN TO
EXPERTISING AND RESTORATION

The Folsom Galleries

396 FIFTH AVENUE

Between 36th and 37th Sts.

Selected Paintings

Rare Persian and Rakka Faience,
Tapestries, Woodcarvings
and Ancient Glass

KATZ GALLERIES

103 West 74th Street, New York

AMERICAN PAINTINGS

Engravings, Etchings & Framing

Special Agents for Rookwood Pottery

Paintings by

AMERICAN ARTISTS

Choice Examples always on View
Also a fine selection of Volkmar Pottery

WILLIAM MACBETH

450 Fifth Avenue New York

N. E. MONTROSS

Works of Art

MONTROSS GALLERY

550 FIFTH AVE. NEW YORK

Kelekian
OBJETS de COLLECTION

Rare Rugs, Egyptian, Greek
& Roman Antiquities. Per-
sian, Hispano-Moresque &
Italian Potteries. Gothic
Sculpture.

275 FIFTH AVENUE - NEW YORK

2 PLACE VENDOME - PARIS

CONTINENTAL HOTEL - CAIRO

PICTURE FRAMES

Original designs on hand to select from
for both Pictures and Mirrors.
Etchings, Engravings and Other Prints
Paintings and Water Color Drawings.

CLAUSEN ART ROOMS

621 Madison Avenue Near 59th St.

Edward Milch Gallery

939 Madison Ave. New York

AMERICAN PAINTINGS, ETCHINGS

MEZZOTINTS :: Artistic Framing

Are Your Pictures Properly Lighted?

If not, the problem can be solved by using our
patented reflectors. These are scientifically made
of the finest materials by skilled workmen. In-
stalled in hundreds of galleries, public and pri-
vate, throughout the world. Send for our booklet.

I. P. FRINK. 239-241 Tenth Avenue
NEW YORK

BESHAR BROS.

392 Columbus Avenue, New York.

EXPERT RESTORER

of Antiques, China and Rugs

Galerie Kleinberger

9 Rue de l'Echelle
PARIS
12 West 40th St., New York



Ancient Pictures
Specialty Dutch,
Flemish Schools

CHARLES

251 Fifth Avenue, N. Y.
EXHIBITION of fine old Elizabethan
Jacobean, Queen Anne, Georgian
and Adams Rooms.
Tapestries, Early English Furniture
Georgian and Adams Marble Mantelpieces
and Rare Chinese and European Porcelains

Shepherd Bros.

27 King Street St. James's, London
Oil Paintings
by the
EARLY BRITISH MASTERS

OBACH & CO.

Picture Dealers & Printsellers
168 New Bond Street
London, W.

Cable Address: "REWOP" for the Colonies and U. S. A.

W. M. POWER, M. R. S. A.

Publisher of High-Class Colour
Mezzotints
AFTER THE OLD MASTERS
By ALFRED SKRIMSHIRE,
J. COTTER WEBB, Etc.
Proof State Only Limited Editions
123 Victoria St., Westminster, LONDON, S. W.
U. S. A. Representative:
MR. HARRY F. MILLER, 601 W. 156th St., N. Y.

FRANK T. SABIN

PICTURES, ENGRAVINGS,
DRAWINGS, MINIATURES,
RARE BOOKS, AUTOGRAPHS, ETC.

172 New Bond St., London, W.

Wm. B. Paterson

Pictures: Old and Modern
216 Japanese Color Prints
5 Old Bond Street—London

Sackville Gallery, Ltd.

OLD MASTERS
WORKS OF ART
28 Sackville Street, Piccadilly
LONDON

TABBAGH FRÈRES

8 Rue Rossini PARIS
396 Fifth Ave. NEW YORK

Rakka and Persian Faience
Oriental Stuffs and Tapestries
Miniatures, Persian Mss., Glass

R. C. & N. M. VOSE

ESTABLISHED IN 1841

HIGH CLASS PAINTINGS

EARLY ENGLISH
BARBIZON
AMERICAN
MODERN DUTCH

BOSTON

320 BOYLSTON STREET

PURVEYORS TO

J. & S. GOLDSCHMIDT
HIGH CLASS ANTIQUITIES

580 Fifth Avenue
New York
Frankfurt a/M.
15 Kaiserstrasse

Galerie Heinemann
Munich

HIGH CLASS PAINTINGS OF
THE GERMAN, OLD ENGLISH
AND BARBIZON SCHOOL



The G. von MALLMANN
GALLERIES
BERLIN
ANHALTSTRASSE, 7
High-class Old Paintings and
drawings.

(Cie. Chinoise) Tonying

Genuine Chinese Antiques
Works of Art
13 Rue Laffitte PARIS

Etienne BOURGEY

NUMISMATIST
7 Rue Drouot PARIS
Greek and Roman Coins
Coins and Medals of all Countries

C. & E. CANESSA**Antique Works of Art**

Paris: 19 rue Lafayette
Naples: Piazza di Martiri
New York: 479 Fifth Ave.

WORCH & CO., 9 Rue Bleue, Paris
Importers of Ancient CHINESE CURIOS, Rugs, Paintings
Interesting SELECTION OF CHINESE EXCAVATION
POTTERIES, Etc.

WHOLESALE AND EXPORT
LEON LEVY
52, Rue de la Tour d'Auvergne, PARIS (9e)
REPRODUCTION of ANCIENT:
Paintings, Pastels, Miniatures, on Ivory, Engravings,
Enamels, Ivories, Art Goods, Curios.
Exclusive Publisher of Colored Engravings on Silk or Satin

THE BEST ART MEDIUM.
AMERICAN ART NEWS.
Read by All Buyers and Collectors.

SCOTT & FOWLES CO.

Dealers in

High Class Paintings

OLD AND MODERN SCHOOLS

Careful attention given to
the cleaning and restoration
of valuable paintings . . .

590 Fifth Avenue
Between 47th and 48th Streets
NEW YORK

SELIGMANN & Co.

Genuine Works
of Art

7 WEST 36th STREET
New York

PARIS
23 Place Vendome.
57 Rue St. Dominique
(Hotel Sagan)
LONDON, W.
12 Old Burlington Street.

E. Gimpel & Wildenstein

High Class
Old Paintings
and
Works of Art

PARIS NEW YORK
57 Rue La Boetie 636 Fifth Ave.

LOUIS RALSTON

ANCIENT AND
MODERN PAINTINGS
548 FIFTH AVENUE NEW YORK

Victor G. Fischer**Art Galleries**

SPECIAL EXHIBITION of
IMPORTANT PAINTINGS

467 Fifth Ave. (opp. Public Library) N. Y.

WASHINGTON, D. C.
529 Fifteenth Street.

M. Knoedler & Co.

invite attention to their carefully
selected collection of

PAINTINGS

AND

Water Colors

of various schools

OLD ENGLISH MEZZOTINTS
AND
COLORED SPORTING PRINTS

355 Fifth Avenue,
Cor. 34th Street

London, 15 Old Bond St.
Paris, 23 Place Vendome

HENRY REINHARDT**High Class Paintings**

OLD AND MODERN SCHOOLS

GALLERIES:
232 Michigan Boulevard
Congress Hotel
The Annex

CHICAGO

MILWAUKEE PARIS
406 Milwaukee St. 12 Place Vendome

Arthur Tooth & Sons

ESTABLISHED 1842

HIGH CLASS PAINTINGS

580 Fifth Ave. (N. W. Cor. 47th St.) New York

LONDON: 155 NEW BOND STREET
PARIS: 41 BOULEVARD DES CAPUCINES

Cottier & Co.

REPRESENTATIVE PAINTINGS
WORKS OF RODIN & BARYE
ART OBJECTS
DECORATIONS

Cottier Galleries

3 EAST 40th STREET

BONAVENTURE'S
GALLERIES

HIGH CLASS PAINTINGS
WORKS OF ART RARE BOOKS
FIVE EAST THIRTY-FIFTH STREET
Opposite Altman's

Blakeslee Galleries

Knickerbocker Trust Co. Bldg.
Cor. Fifth Ave. and 34th St.

IMPORTANT
EXAMPLES

of the

Early English, French,
Dutch and Flemish
Masters